

REWRITTEN LITERARY CLASSIC:

Pride and Prejudice and Zombies

Minor subject master's thesis

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July 2013

JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty Humanistinen tiedekunta	Laitos – Department Kielten laitos
Tekijä – Author Veera Kenttälä	
Työn nimi – Title Rewritten literary classic: <i>Pride and Prejudice and Zombies</i>	
Oppiaine – Subject Englanti	Työn laji – Level Pro Gradu -tutkielma
Aika – Month and year Kesäkuu 2013	Sivumäärä – Number of pages 43
<p>Tiivistelmä – Abstract</p> <p>Jane Austenin <i>Ylpeys ja ennakkoluulo</i> on inspiroinut useita variaatioita Elizabeth Bennetin ja herra Darcyn klassisesta rakkaustarinasta. <i>Ylpeys ja ennakkoluulo ja zombit</i> jatkaa omalla omintakeisella tavallaan pitkää <i>Ylpeys ja ennakkoluulo</i> -variaatioiden sarjaa. Tarinaan on lisätty vaikutteita itämaisistä taistelulajeista sekä kauhutarinoista tutut hitaasti etenevät zombit, jotka ovat muuttaneet <i>Ylpeys ja ennakkoluulo</i> kirjan idylliset maalaismaisemat veriseksi taistelutantereeksi. Elizabeth Bennet ja herra Darcy saavatkin huomata, että heidän orastavan romanssinsa tiellä ovat paitsi heidän ylpeytensä ja ennakkoluulonsa toisiaan kohtaan myös lukematon määrä zombeja. Huolimatta siitä, että tarinaan on lisätty useita uusia elementtejä, tarina on perusjuonikuvioden ja kielen osalta uskollinen alkuperäiselle Jane Austenin klassikkoteokselle. Tässä työssä tutkitaan <i>Ylpeys ja ennakkoluulo ja zombit</i> -kirjaan lisättyjä elementtejä ja pyritään määrittelemään teoksen tyyliä. Teoksen tyyliä määriteltäessä tarkastellaan kahta vakiintuneempaa tyyliä, parodia ja fan fiction, sekä uudempaa tyyliä, mashup kirjallisuus.</p>	
Asiasanat – Keywords <i>Pride and Prejudice and Zombies</i> , mashup literature, fan fiction and parody	
Säilytyspaikka – Depository Kielten laitos	
Muita tietoja – Additional information Englannin kielen sivuainetutkielma	

It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains. (Pride and Prejudice and Zombies: 7)

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1 Introduction

This thesis explores the genre label of a literary *mashup* by looking at the book *Pride and Prejudice and Zombies* (later PPZ). Mashup is a term that is used usually in the context of music. A musical mashup is a song that is made by combining two or more original songs. As a literary genre label, mashup is still very new and therefore defining the genre label is not a simple task. This thesis aims to explain the genre label in the context of PPZ; however, defining the genre label in a broader literary context would require additional examination of other comparable works, so that question falls beyond the scope of this thesis

Mashup as a literary genre label is viewed in this study as a mixture of two genre labels: *parody* and *fan fiction*. This thesis looks at the older and more established genre labels of parody and fan fiction and through them aims to answer the question: why should PPZ be called a *mashup* instead of a *parody* or a *fan fiction* novel? By answering this question, the genre label of mashup is built as a separate genre that has some features in common with the two already mentioned genre labels.

PPZ was first published in 2009 and it was written by Seth Grahame-Smith. However, on the book cover Seth Grahame-Smith is mentioned as one of the two co-authors of the book. This is most likely due to the fact that PPZ utilizes a lot of text from Jane Austen's PP. Therefore Jane Austen is also mentioned as a co-author of the book.

This thesis also aims to analyse the changes made to the original story of *Pride and Prejudice* (later PP) in PPZ. The analysis is done by categorising the different types of changes in PPZ. These categories are further explored by

means of close reading to shed more light on the particulars of each category. The two-part process of close reading is explained in chapter 2 of this thesis.

In chapter 3 the genre labels *parody*, *fan fiction* and literary *mashup* are described and analysed. As it is explained in chapter 3 these genre labels are partially overlapping and PPZ has elements of all of the presented three genre labels. This chapter aims to build a general understanding why an additional genre label of literary mashup might be required to label PPZ as a work of fiction.

In chapter 4 a short summary of the plot of PPZ is presented. The plot of PPZ is rather truthful to the original plot of PP but several changes have been made and additional subplots provided. In chapter 4 the basic love story of PP and PPZ is explained and also the significance of the main characters is explored.

In chapter 5 PPZ is analysed by means of close reading on select passages of PPZ. Through select passages of PPZ some key changes that make PPZ stand out from the original base text PP are presented. These changes are divided into seven categories: zombie slaying, martial arts, character change, additional characters, the grossness factor, "what goes around, comes around" and unfinished ideas. These categories are further explored in chapter 5.2 and the main findings of each category are analysed.

Chapter 6 summarises the main observations made in the thesis and further explores the themes presented in this thesis. Furthermore in chapter 6 a few ideas for future study are presented. In addition the possibilities of mashup literature gaining a place as an independent genre label are discussed.

2 Methods

The main method used in this study is close reading. Wellek (1978: 612) presents close reading as one of the key methods used in New Criticism. New Criticism is a study of language that is interested in making criticism scientific. Wellek (1978) explains that the term *New Criticism* was established in common use by John Crowe Ransom in the 1940's. Ransom's book *New Criticism*, first published in 1941, was the book that made the term known, even though, the book itself was actually criticising New Criticism. However, the practise of New Criticism was already established a few decades before Ransom's book. Wellek (1978) presents as the first published work about New Criticism Joel E. Spingarn's book *The New Criticism* which was first published in 1911. Furthermore Wellek (1978: 612) explains that the first recorded use of the term happened already in early nineteenth century by the Schlegel brothers, who called themselves "neue kritiker".

Close reading, as Kain (1998) explains it, is a two-part process that is used to analyse passages of text. In the first part of close reading, one reads the text. During the reading observations of certain features of the text should be made. What one chooses to observe in a text is something that can be chosen according to the aims of the analysis. Furthermore, Kain points out that not all features of the chosen text passage need to be analysed but the reader doing the close reading can choose what features are most relevant. In this study passages from PPZ are chosen based on their significance as story altering devices. Moreover, this means that the chosen passages show significant difference from the original story of PP.

In the second part of doing a close reading, one will interpret the observations made in the first part of the process (Kain 1998). Here the chosen features of the

text will be looked at in more detail and analysed using inductive reasoning, which is “moving from the observation of particular facts and details to a conclusion, or interpretation, based on those observations” (Kain 1998). In this study, observations made by comparing the original story of PP to the altered version of PPZ are analysed according to how they affect the integrity of the story.

Passages from PPZ are analysed critically. In chapter 5 of this thesis the observations made during close reading are analysed in detail. Additional commentary is provided to illustrate the significance of the changes made to the story and its characters. Furthermore, the added features of PPZ are categorised based on their similar features. These categories were created by observing the types of changes that had been made to the original story of PP and its characters.

Analysis of a work of fiction can be approached from many angles. In this thesis close reading is the main method used to analyse the individual changes to the text but there is also another way of looking at PPZ. In chapter 3 PPZ as a work of fiction is considered from the point of view of genre analysis. This is done by examining three genre labels, *parody*, *fan fiction* and *mashup*.

3 Genre label

There are many factors that need to take into account when assigning a genre label to a work of fiction. When considering the question “what genre label PPZ represents?” one needs to look at how the story is constructed. There is also a need to look at the basic guidelines to the genre label before one can establish a genre label for the work of fiction. For this work, three genre labels have been chosen for a closer look as there is a need to establish a new genre label but one must first see if the older genre labels of parody or fan fiction could be used instead of creating a completely new genre label for the book.

PPZ was first published in 2009. On the back cover of the book, the book is described as “an expanded edition of the beloved Jane Austen novel featuring all-new scenes of bonecrunching zombie mayhem”. In addition, it is mentioned that PPZ “transforms a masterpiece of world literature into something you’d actually want to read”. Therefore, it is fair to say that the book is aimed at a different audience than PP and this affects the genre label of the book.

Moreover, the basic love story of PP is intact in PPZ but it has been altered in subtle ways to fit the new idea introduced to the book. According to the back cover of PPZ “what ensues is a delightful comedy of manners with plenty of civilized sparring between two young lovers – and even more violent sparring on the blood-soaked battlefield”.

Online bookstores have also given multiple genre labels to PPZ. Amazon.com and Bookdepository.co.uk labelled PPZ as e.g. parody and horror. Booky.fi categorises the book e.g. under general mystery & detective novels and horror. In the public library of Jyväskylä the book is categorised e.g. as a parody, romance novel and adaptation of *Pride and Prejudice*. The original publisher Quirk books categorises the book on their homepage, quirkbooks.com, a Quirk classic and no other genre label is given to the book. The genre label of fan

fiction is not given to the book by online bookstores but this might be simply because none of the bookstores that were researched for this study uses fan fiction as a category label. Moreover fan fiction as a category might, unjustly, implicate that the author of the text is not a professional writer and that could be one of the reasons why book stores do not use it as a category label.

Horror and parody are labels that reoccur in online bookstore listings of PPZ. However, horror as a genre is not explored in this study. This is because, although many of the added elements in PPZ are horror story elements e.g. zombies, the story is not a horror story as a whole. The focus of the story remains in the original love story of PP and the horror story elements seem more like additional subplots than the main plot of the story. In addition, due to the limited scope of this study not all partially applicable genre labels can be further explained in this thesis. Furthermore, the choice of genre labels was made based on the book as a complete piece of literature and therefore only genre labels that could describe the book as a complete literary work are explored.

Three genre labels were chosen for closer examination. Firstly in chapter 3.1 the genre label of *parody* and the ways how it could be used to describe PPZ are explained. Secondly in chapter 3.2 the focus is on *fan fiction* and ten different rewriting techniques that have been used in fan fiction writing. Lastly in chapter 3.3 the possible new genre label *mashup* is explored.

3.1 Parody

Parody is humorous and often anti-academic in nature (Dentith 2000: 22). There are many ways of defining parody and it is actually difficult to establish ground rules for what is a parody. Parody is usually a humoristic piece of fiction, which

builds either on another text, its characters or on real life issues and people. Parody is something that should be considered as a range of cultural practices that are more or less parodic instead of trying to define it strictly as a genre or practice (Dentith 2000: 32).

Dentith (2000: 32) points out that there are different ways of viewing parody. On the one hand, one can include texts that allude respectfully to precursor texts so that current world can be questioned. On the other hand, these types of texts can also be excluded from the definition of a parody. Moreover, in this approach text is considered a parody only when it shows a negative attitude towards the text being parodied. The latter version is the version one is more likely to see as the definition of a parody. Therefore, parody can be characterized as a cultural practice that “makes a polemical allusive imitation to another cultural production or practice” (Dentith 2000: 33). One typical way parody is used is as a way to criticize something. Moreover, parody imitates a certain aspect of a style or manner and exaggerates it to comic effect (Dentith 2000: 45).

PPZ has elements that can be parodic but as a whole the book is not a parody of PP. According to Dentith’s (2000) definition of parody certain aspects of PPZ fit the description of parody, as is later explained in chapter 5. However, the book can be seen as something more than a mere parody of PP. A large amount of the original text of PP is unchanged in the book and the basic storyline follows the original story of PP and is in many ways true to the original nature of the story. PPZ seems to be an elaboration of the original story with added elements. Therefore, one could consider PPZ to be a fan fiction novel with parodic elements and for that reason it is necessary to examine fan fiction next.

3.2 Fan fiction

Fan fiction is a form of literature where fans elaborate the story of characters written by another author. Moreover, fan fiction can be based on a book but also TV shows or movies (Pugh 2005: 25 – 26). Currently fan fiction is distributed mainly over the Internet but earlier on printed copies have also been distributed among fans. These printed fan fiction stories have been referred to as printzines or fanzines (Pugh 2005: 7). What kind of fan fiction is there then? Jenkins (1992: 162 – 175) gives ten different ways fans rewrite original texts.

1. Expanding the timeline
2. Re-focalization
3. Moral realignment
4. Genre shifting
5. Character dislocation
6. Crossovers
7. Personalization
8. Emotional intensification
9. Eroticization
10. Re-contextualization

One way of changing the original text is expanding the timeline of the story (Jenkins 1992: 163 - 165). Expanding the timeline can be done by fans writing about what happened before or after the original story. In addition continuing a story that ended too soon for the fans is possible. In relation to PPZ, expanding has been done as there is a prequel to PPZ called *Pride and Prejudice and Zombies Dawn of the Dreadfuls* and a sequel titled *Pride and Prejudice and Zombies Dreadfully Ever After*. However, PPZ does not expand the original timeline of PP. Moreover, the prequel and sequel to PPZ are not written by the original author of PPZ.

Re-focalization (Jenkins 1992: 165 - 167) is a rewriting technique where fans write a story in order to shift focus on a secondary character in the original text. Usually fan fiction writers focus on the main characters of the original story but in re-focalized fan fiction a character with a lesser role in the original text can be the main character of the story. There are some elements of re-focalization as can be seen later on in chapter 5, when Charlotte Lucas' role in PPZ is discussed. However, the focus of PPZ is the same as in PP.

Moral realignment (Jenkins 1992: 168 - 169) has several different forms. When using moral realignment, fan fiction writers may focus on villains of the original text and make them main characters in their story. This does not necessarily mean that the villain stops being bad but the story can be told from their perspective. However, when writing from the villain's point of view stories where the heroes of the original story are seen as the villains can also be written. This way of rewriting is not a big part of PPZ but Lady Catherine, who is in some respect a villain in the story, is given a slightly bigger role.

Genre shifting (Jenkins 1992: 169 - 170) is one way to change the original text by changing the focus of the story. Moreover, if the original story is a love story it might turn into a horror story in the hands of a fan fiction writer. Changes can be small or very radical but also mixing several different genres is possible. Genre shifting is one rewriting technique that applies to PPZ as it does in fact change the genre of the story. However, the original love story of PP is also intact in PPZ, which might suggest that PPZ as a book represents a hybrid of two genres or genre labels.

One of the more extreme ways of changing the genre of the original text is character dislocation (Jenkins 1992: 171). Characters might be removed from their original setting and placed in a completely different setting. The reasoning behind such a radical change might be that although the fans enjoyed

the characters the setting of the original story is not to their liking. Dislocation is something that also applies to PPZ as the world where the characters live has been heavily influenced by eastern cultures and martial arts. However, the original setting of PP, though altered in many ways, is still there. Therefore, can it be said that the setting is completely different, when so much of the original text from PP describing the setting is intact.

Crossover (Jenkins 1992: 170 - 171) is a technique that mixes characters from different texts. This might be done by combining stories that share the same place or actors or are of the same genre but also other more unlikely combinations can be done. This can be done to see how different characters would interact with each other. PPZ is not a crossover story but the added zombie and martial arts elements might be labelled as crossovers from other literary works and genres.

When utilizing Personalization (Jenkins 1992: 171 - 173) fans can write themselves into the original story but this is a technique that is not universally celebrated by fans. Personalization is a subgenre of fan fiction that is often written by young girls. These so-called Mary Sue-stories often incorporate the writer as an omnipotent heroine in the story. Personalization is a way of rewriting the original story that is not utilized in PPZ.

Emotional intensification (Jenkins 1992: 174 - 175) serves as tool to change the focus of the original story. Fans might give more focus on the emotional side of an action packed adventure and build more moments of narrative crisis. In addition, the term hurt-comfort stories can be used for stories utilizing emotional intensification. Emotional intensification can be used for exploring alternative ways the characters react to situation. Moreover, a calm character might act more rashly in any given situation. Emotional intensification is used

in PPZ as can be seen in chapter 5 where the added character Penny McGregor is discussed.

Eroticization (Jenkins 1992: 174 - 175) is one rather popular form of fan fiction writing. In these stories, a relationship between characters from the original text can be explored. These relationships might already be proposed in the original text but they may also be more surprising relationships. One particular subcategory to eroticization is slash, which is used in reference to homoerotic stories. One example of a rather popular slash relationship explored in fan fiction is the relationship between Harry Potter and Draco Malfoy. According to Jenkins (1992: 177) this type of fan fiction is not only used to relive the fan's own expectations but also as a way to finding ways how the story could be retold with these additional elements in them. There are some elements of eroticization in PPZ as there are a few references of sexual nature. Mrs Gardiner comments on Mr Wickham's appearance by saying "there is something of dignity in the way his trousers cling to those most English parts of him". However, the eroticization is a very small part of PPZ and it is done in a way that does not influence the story itself greatly.

As the last category of fan fiction Jenkins (1992: 162 - 163) introduces re-contextualization, which is a method used by fans to bridge the gaps in the original story or to further explain why characters act the way they did. These stories often focus on issues that happen off-screen so they might explore the past of a character to shed light on their behaviour. There is some re-contextualization in PPZ, when the characters' thoughts are explained in bit more detail. But this it is not a dominant part of the book.

These ten ways of writing fan fiction are all methods where the original content is altered in some way. Fan fiction can take many forms and different genres can be used. So fan fiction might be written as a poem, short story or a song. As

already explored in fan fiction changing the setting of the story is also possible. One key concept in fan fiction is alternate universe, which means that the original story is taken from its original setting and placed in a different type of setting or the same setting that has been altered radically (Pugh 2005: 36).

PPZ utilizes many rewriting techniques that are used in fan fiction. As already explained, when each of the rewriting techniques that are characteristic to fan fiction were introduced, PPZ does use a large number of those techniques. However, there is also a large amount of text from PP in PPZ that has not been changed at all. Moreover as was the case with parody PPZ does have fan fiction elements in it, but there is one important feature, copyrights, that might require labelling PPZ as something else than fan fiction.

PP was written in the 19th century and therefore is no longer protected by copyrights. One important factor that prohibits the publishing of fan fiction novels as books is copyrights of the original story. In the case of PP the copyrights have already expired and it is now public domain. Therefore, the text can be reprinted and used more freely than those that are still protected by copyrights. So technically a fan fiction novel that builds on PP could be published, but the question remains whether a fan fiction novel remains as fan fiction if it is commercially published or does it then belong to a different genre label after publishing.

Fan fiction as a term seemingly requires the author to be a fan of the work he or she is rewriting. The question whether the author has to be a fan of the original work can be raised. In an interview (Lange 2012) the author of PPZ, Seth Grahame-Smith, was asked when he first read PP and he answered: "In high school -- I didn't finish it. I couldn't get my head around it, I couldn't get myself to care about Lizzie Bennet and her man troubles". Later he read the book again, when preparing for writing PPZ and he reportedly said, "It was a really

pleasant surprise that it wasn't a chore, and I was enjoying it and could engage in a different way". However, he was not a fan of the book, when he was given the task of writing PPZ. In an interview of Grahame-Smith it is explained that when the idea of mashing up zombies with *Pride and Prejudice* was introduced to Grahame-Smith by his editor it "was nothing more than the five-word title" (Sharkey 2010).

3.3 Mashup as a literary genre label

Mashup is a term used commonly in the field of music but as a literary genre label, it is not yet fully established. There are references to PPZ as being a mashup book but what does this mean? Mashup in the field of music is a term used for songs that combine two or more songs that already exist. However, PPZ combines the already existing book PP with elements from other genres and stories but does not combine it with another already existing piece of writing.

Probably the most famous example of a musical mashup is "The Grey Album" that was assembled by Brian Burton also known as Danger Mouse. Frere-Jones (2005: 85) describes "The Gray Album" as an unauthorized musical album that combined the "White Album" by the Beatles and "The Black Album" by Jay-Z. Even though "The Grey Album" might be the most famous example of a musical mashup it is not the clearest example of the genre. Frere-Jones (2005: 85) explains that the album combines music from the two albums already but the relationship between the two is not at all times harmonious as the songs in "The Grey Album" are heavily edited. The vocals from one song could be added to another song that might represent a completely different musical genre. However, according to Frere-Jones (2005: 85) the key idea is that the two complement each other and form a harmonious song.

The idea of combining two works of art can be further expanded to include combinations of new material and an already existing piece. PPZ is not a mashup of two already existing books but a combination of an existing book (PP) and new unpublished material. However, the elements and the additional story that is mashed up with PP is something that could be considered an already existing literary work. Furthermore, this means that the concepts of zombies and ninjas are already familiar from earlier literature so conceptually nothing new is created. The text added to the story of PP in PPZ is original but the ideas behind it are not. Therefore, using this reasoning PPZ is a mashup between gothic zombie literature and the romantic comedy that is PP.

PPZ is not the only book of this kind. After PPZ was published, several books using the same basic method of combining classic works of literature with foreign elements have been published. Such titles include *Android Karenina* and *Sense and Sensibility and Sea Monsters*. Therefore, a pattern can be seen emerging. However, it is not yet clear whether this means mashup is an independent genre label or just one technique used in writing novels. PPZ has been described as a mashup in different articles (Cohen 2009 and Schuessler 2009) and the genre label is popularly used in online writing.

4 Summary of the plot

PPZ utilizes the basic plot from PP. In PPZ Mr Darcy is as proud and Elizabeth Bennet is as prejudiced as they are in PP. However, PPZ builds their qualities in a slightly different fashion. Mr Darcy's pride is not only based on his social status as a wealthy bachelor but as an accomplished zombie slayer as well. Elizabeth's prejudice also takes a flavour from the zombie story developed throughout the book but in essence, the reasoning behind her actions is the same as in PP.

The main character, in both PP and PPZ, is Elizabeth Bennet and the main plotline of the story revolves around her love story with Mr Darcy. PPZ transforms the peaceful English countryside setting of PP into a zombie ridden social minefield. Elizabeth and Darcy do not get along when they first meet and Elizabeth is constantly struggling with the urge to use her martial arts training to injure Mr Darcy and his interfering aunt Lady Catherine. However, as etiquette and social customs determine she manages to fight her urges and uses her martial art skills only to harm zombies and the occasional ninja sent by Lady Catherine.

The main love story has many obstacles, which must be crossed before the main couple can live happily ever after. Most notable obstacles are Mr Bennet's cousin Mr Collins and a childhood acquaintance of Mr Darcy, Mr Wickham. On the one hand, there is Mr Collins, the socially awkward, talkative priest, who attempts to marry Elizabeth but finds that she quickly rejects all his advances. Disappointed, Mr Collins then turns his attentions towards Elizabeth's good friend Charlotte Lucas, who is slowly turning into a zombie and therefore is happy to accept Mr Collins' proposal. On the other hand, there is Mr Wickham, a handsome and witty young man, who is very talented in retelling stories in a

way that makes him look good. Although Wickham successfully charms Elizabeth for a while, he ends up marrying her youngest sister Lydia.

Elizabeth has four sisters, a mother, and a father. Jane is the eldest sister and she has her own romantic subplot with Mr Darcy's friend Mr Bingley, who moves into a house near the Bennet residence. Elizabeth's younger sisters Mary, Kitty and Lydia are in minor roles in the story and Lydia, although the youngest, is the only one of them, who finds a husband for herself. Elizabeth's mother Mrs Bennet is a nervous wreck, who is constantly making social faux pas and her only concern in life is to find wealthy enough husbands for her daughters. Elizabeth's father Mr Bennet on the other hand is more concerned about keeping her daughters alive during the constant zombie attacks. Therefore, he urges them to improve their martial arts skills constantly.

There are several obstacles on the way to a happy ending for Elizabeth Bennet and Mr Darcy. The Bennet sisters cannot inherit their father's estate after his death, which was customary in Britain in the 19th century. Therefore a male heir has to be found and in PP and PPZ this male heir to Mr Bennet fortune is his cousin Mr Collins. Mr Collins is a socially awkward priest, who himself actually considers his manners to be impeccable. Others, however, find his compliments and social conduct to be lacking in finesse. A marriage between one of the Bennet sisters and Mr Collins would be required to keep their fathers estate in the family after his death. However, such a sacrifice is not one the girls, especially Elizabeth, are willing to make.

Another obstacle on the way is Mr Wickham. Mr Darcy and Mr Wickham have known each other from childhood but in the book they are not in speaking terms. The conflict between the two men predates the story of PP and PPZ and therefore there are two versions of why they have fallen out circulating. Mr Wickham is willing to make his version known but Mr Darcy tells his side of

the story only to Elizabeth in a letter. This conflict between Mr Darcy and Mr Wickham is one of the essential conflicts in the book and it leads Elizabeth to make a choice she later regrets.

5 Analysis

Adding new ideas to an already existing book can be challenging. The additional elements can seem out of place, if changes are not methodically carried out through the book. In PPZ, most of the changes work in the continuum of the book and characters that have met their tragic end stay that way throughout the book. Characters still act and talk in manner that suits their character and the period they live in. However, what is interesting about the book are the added elements and how they are incorporated rather seamlessly in Jane Austen's original story.

In this thesis the additions being analysed vary in type and length. Some of the additions are examined on sentence level and others, such as character change, in the context of a chapter or the whole book. The choice of which elements are included in this thesis is based on close reading of PPZ the book. During close reading the book has also been compared with PP to verify the changes that have been made. However, this comparison of the two books was done for the purpose of identifying the changes made to the original story of PP. Moreover, a comparison between PP and PPZ was essential in analysing the character changes and changes in the plotline.

Zombies are introduced in a very early stage in the PPZ and the iconic first sentence of PP has been modified to show that something has been added to the story. The original quote from PP is "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" (PP: 5) and the version in PPZ reads, "It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains" (PPZ: 7). Here we can see significant difference between the original PP first sentence and the first sentence of PPZ. Though they use the same structure, the meaning varies. In PP the first sentence is used as a "good-humoured affirmation of the

rules the game” (Carroll, 2005) and the same can be said about the first line in PPZ as well. However, now “the game”, as Carroll (2005) calls it, is played on the very different playing field.

The effect that the first line has to the premise of the story can be best observed by looking at the second sentence in the books. On the one hand, the second sentence PP is “However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of someone or other of their daughters” (PP: 5) In this sentence, the narrator is distancing herself from the view that she describes (Carroll, 2005). As Carroll (2005) explains it, the man described in the first sentence of PP is not the centre of the story but is considered the property of the neighbourhood. This is the basic nature of Austen’s satire in PP. People are treated as objects like furniture instead of people. We can later observe this satire applied to Mr Bingley, who moves into the neighbourhood, possesses a good fortune, and is looking for a wife.

On the other hand, when we look at the second sentence in PPZ we notice a considerably different landscape painted before our eyes. “Never was this truth plainer than during the recent attacks on Netherfield Park, in which a household of eighteen was slaughtered and consumed by a horde of the living dead” (PPZ: 7). Here the focus is not set on the person who will be moving into the neighbourhood but rather on how Netherfield Park became available for Mr Bingley to rent.

5.1 Categories

The changes to the original story of PP can be categorized. In this study, an attempt is made to categorize the additional features of PPZ that do not exist in

PP. However, there are also chunks of text that has been omitted from PPZ that exists in PP but these chunks of text are not examined in this study. The changes are divided in seven categories that partially overlap. The categories are: zombie slaying, martial arts, character change, additional characters, the grossness factor, unfinished ideas and “what goes around, comes around”.

5.1.1 Zombie slaying

Fight scenes are additional scenes added to the basic storyline of PP, as there are no zombies or actual fighting in PP. Zombie attacks are a constant threat and they happen throughout the book. Zombies appear in PPZ rather frequently and when observing the points in which the attacks occur a pattern can be seen emerging. Firstly zombies attack during balls and secondly they attack while travelling between places.

What is characteristic to these types of modifications is that they are in essence irrelevant to the building of the story but do add some additional tension to it. Moreover, the fighting does not actually take the story anywhere and the plot is usually at a standstill until the fighting is over. Usually after the fight is over the story continues the way it did in PP and the fight is not really acknowledged by the other characters in the scene. This sort of oblivious attitude might be seen as a reference to the stiff ways of British society where this sort of thing just would not happen in a good society.

What happens during the fighting scenes and why are they in there? The basic structure of the fight scenes is the following: acknowledgement, appearance, action and disappearance. At first, there is a hint of the oncoming fight scene e.g. a shriek or shattering of glass, which is then acknowledged by the characters, usually the Bennet sisters, or just one or two of them. Then there is

the moment of appearance where the zombies enter the story. After that, we have the actual fight and the description of the action taking place in the scene. At the end of the scene, we have the conclusion of the fight, which is usually victorious vanquishing of the zombies, or at least some of them and then the zombies disappear either by having been slain or by retreating from the scene.

Another characteristic feature of the fighting scenes is that people are killed during them. However, there is a twist: even though people are killed during the fighting scenes, they are usually not people of importance. Additional characters have been added to PPZ just for the purpose of being killed or being turned into zombies. The only actual character from PP that is turned into a zombie is Charlotte Lucas, as will be explained in more detail later on, but this fight is not disclosed in the story in real time, as she is a minor character in the story. The main characters of the story are not actually harmed by zombies, which might be just an easy way to make sure that the basic plot remains intact.

The first time the characters encounter zombies is in chapter three, where a ball is held in Hertfordshire. Even before the zombies attack, there are already some indications of the changed nature of things. As Mr Darcy scolds Elizabeth Bennet by remarking to his friend Mr Bingley that Elizabeth, who is sitting nearby “is tolerable, but not handsome enough to tempt me” (PPZ: 13). This remark remains in the original form it had in PP also in PPZ. Nevertheless, what happens after that is what clearly illustrates a reaction that fits the changed parameters of the world described in the book. Here Elizabeth, instead of just taking the insult, is thinking of revenge. As Mr Darcy walks away from the situation Elizabeth follows him and it is described, “She meant to follow this proud Mr Darcy outside and open his throat” (PPZ: 14) So the warrior aspect of Elizabeth is clearly shown here, as “The warrior code demanded she avenge her honour” (PPZ: 13)

When the zombies attack, some of the guests were eaten by them. These people are never identified and remain nameless until their untimely passing. This is also the case in PP as the guests in balls are not all given a name, so to the reader they remain a nameless mass. Furthermore, PPZ builds on this premise that we do not usually know the victims of zombie attacks. However, there are a few exceptions namely Charlotte Lucas and Penny McGregor.

5.1.2 Martial arts

Throughout PPZ, there are chunks of text that hint to the past. This past includes the back-story that explains the actions of the main characters in scenes with zombies. It is established that the characters have been influenced by eastern martial arts culture and in that way are not the traditional representations of the archetypes of British society. The additional plotline explains why the Bennet sisters and other characters know how to fight.

Mrs Bennet is in PPZ as she is in PP trying to get her daughters married but her husband Mr Bennet has different plans for her daughters. In essence the character of Mr Bennet does not appear to be changed but he does have an additional function in PPZ. He is interested in training her daughters to fight the zombies and remarks to his wife that he “would much prefer their minds be engaged in the deadly arts than clouded with dreams of marriage and fortune” (PPZ: 8). Moreover it can be said that Mr Bennet is more aware of the situation than his wife, who throughout PPZ refuses to accept the presence of zombies in her neighbourhood. This could also be seen as an amplification of the general ignorance of the original PP character of Mrs Bennet.

There are overwhelmingly many references to Shaolin monks and how the Bennet girls were trained and what kind of things their master would do, if

something had happened in front of him “which -- would have earned her ten wet bamboo lashes had she still been under the tutelage of Master Liu” (PPZ: 55). Elizabeth repeatedly mentions her training by remarking that “you forget that I am student of Pei Liu of Shaolin, mother” (PPZ: 27) and “I am Death’s betrothed, after all. Sworn to honour and obey only the warrior code and my beloved Master Liu” (PPZ: 272). Even though it is understandable, why this back-story is present as a justification for the fighting but at times it feels redundant and repetitive. Moreover the reader is already aware of the added fact that Elizabeth has been trained by Shaolin monks, as it is mentioned early on in PPZ, and it is not necessary to repeat it in every single fight scene or thought she has about fighting.

The tension between the characters Elizabeth Bennet and Lady Catherine is also released in PPZ by the means of martial arts. Both of the women are accomplished in martial arts but Elizabeth was trained in China and Lady Catherine in Japan. This creates additional tension between the characters as Lady Catherine does not consider Elizabeth’s fighting skills, which she refers to as “cheap Chinese parlour tricks” (PPZ: 286) to be worth the while. Moreover Lady Catherine is considered to be one of best zombie slayers in all of land and she also owns her own private group of ninjas.

Even though Lady Catherine and Elizabeth do not actually fight in PP the tension between the women already exists in PP. The tension between Elizabeth and Lady Catherine is amplified in PPZ and due to their violent tempers and martial arts training they end up settling the score by fighting. Lady Catherine pays Elizabeth a visit after hearing a rumour that she might be inclined to marry her nephew Mr Darcy. The conversation heats up and Elizabeth asks Lady Catherine: “[d]o you mean to challenge me to a duel, you ladyship? Here in my family dojo” (PPZ: 289). Lady Catherine, charming as ever, gives her answer in the form of an insult: “I mean only to rid the world of an insolent

little girl, and preserve the dignity of a superior man, lest Pemberley be forever polluted by your stench" (PPZ: 289). These words then lead to a battle before which Elizabeth says "let this be our first and final battle" (PPZ: 289).

The martial arts aspect of the book is in addition amplified by the presence of ninjas. In PPZ only Lady Catherine has her own private ninja army. The main motif of such ninjas seems to be to test Elizabeth's fighting skills. "Elizabeth was solicited to spar with several of her ladyships ninjas for the amusement of the party" (PPZ: 129) when she visits Lady Catherine as a guest of Charlotte Lucas and Mr Collins. Later on when the story has already reached its happy ending, Mr Darcy and Elizabeth getting married, Lady Catherine's ninjas make an appearance. Lady Catherine, who does not approve the marriage at all gives a reply to the news "in form of an attack on Pemberley by five-and-ten of her ladyship's ninjas" (PPZ: 316). Pemberley is the name of Mr Darcy's estate, where Elizabeth also lives at this point, and therefore it can be seen that the relationship between Elizabeth and Lady Catherine remains cold throughout PPZ as is case also in PP.

5.1.3 Character change

Characters have been changed in the story but at many instances, the changes are only in terms used by the character not so much in the basic nature of the character. However, there is one exception and that is Charlotte Lucas as she is the only character from PP that is bitten by a zombie and slowly changes into a zombie through the book. However, does this change the basic nature of the character? Not so much but it does change the reactions of characters around her. Elizabeth is constantly feeling both tender and hostile towards Charlotte, as she is the only one who is said to notice the changes in Charlotte as Charlotte has confided in her the nature of her condition. Charlotte's husband is oblivious

and it is not until the end that we know that lady Catherine has noticed the changes in Charlotte and attempted to cure her.

Charlotte Lucas is the only character in the book who is described as a survivor of a zombie attack and who is not trained in martial arts. However, even though she remains alive she is slowly turning into a zombie. In her, we can see a shift in how the characters react to zombies. Zombies are mainly described as sort of nonbeings that do not really count, which justifies killing them. When Elizabeth Bennet, who is a devout zombie slayer, hears that her friend is “[c]ondemned to serve Satan!” (PPZ: 99) she has mixed feelings about the situation. On the one hand, there is her training and dislike for zombies and on the other hand her love for her friend.

When considering why Elizabeth decides to spare Charlotte Lucas the small details again reveal her significance to the story of PPZ. Charlotte functions as a comic relief even though her sad condition might beg otherwise. There are few passages where she is seen either drooling or thinking about eating “juicy brains” or just unable to use utensils. In addition, there is a tie-in between Charlotte and what happens to Mr Collins, as I will show later on, when discussing Mr Collins in detail. Charlotte is also in the centre of a small subplot, which describes the attempt to cure zombies of their “plague”.

However obvious as Charlotte’s change might be, she is not the character that changes the most in their basic nature. There is one character that seems to break out of character in the very end of the story and that is Charlotte’s husband Mr Collins. Mr Collins is a priest and as the story goes, the character is portrayed as an undesirable mate for any woman and the fact that Charlotte agrees to marry him surprises the characters. However, as unagreeable Mr Collins might be, the fact remains that he is a priest and this is why his fate is the one that shocks the reader the most. His suicide can be justified by the story,

as is later discussed in chapter 5.7, but it does seem to go against the nature of his character.

He ends up killing his wife Charlotte, who is turning into a zombie and then killing himself. However, this seems like an unlikely thing for Mr Collins to do. Why would he preach about his wife belonging to Satan, if he did not believe in hell, and if he believed in hell why would he do as he did? This is where the character breaks down and shatters his very being. Murder and suicide are actions that are mortal sins and as a priest, he would know this. Why would he take his own life if he knew that this would sentence him to hell?

When observing the character of Mr Collins, he is portrayed as a rather stupid man but he is a man who takes the word of Lady Catherine seriously. Would she tell him to do end his life and slay his wife, who is turning into a zombie? Here we can see the breakpoint in the story. If Lady Catherine was working on a cure to the plague of zombies is it acceptable to kill Charlotte, as there is a hope of a cure, which is discussed in chapter 5.6. Killing zombies is justified by the fact that they are incurable and damned but if there is a potential cure does this not make killing zombies in to a murder instead of necessary protective measure.

5.1.4 Additional characters

When looking at the characters in PPZ and PP we can see that they are mostly the familiar characters from PP, but the surroundings have changed. There are, however, some differences, as I will explain in this chapter. Mainly I will focus on the characters Penny McGregor and her father. However, there are some smaller characters that have been added to the story just for the sake of getting killed by zombies. Moreover these characters are usually nameless and even

though they might have names and be referred to in the story they have been omitted from this thesis as they have no backstory and therefore are not fully developed characters. Penny McGregor has a name and a small backstory and therefore she can be as an established new character in PPZ.

Penny McGregor and her father are characters that exist only in PPZ. The characters of Penny and her father are not present in PP but they do have a visible part in PPZ. When considered that these characters have been added to the story and given names unlike most of the other zombie attack victims, it must be look at what is the significance of these characters. In chapter 15 of PPZ, the Bennet girls and Mr Collins arrive at a sight of a recent zombie attack and find Penny dead. Here we can see added dialogue for Jane Bennet “--Poor miserable girl! How often we warned her not to ride alone” (PPZ: 57) establishing the fact that they knew the victim. Then we are also given additional details about Penny like that she “delivered lamp oil to Longbourn” and that her family “received cartfuls of whale blubber, and processed it into lamp oil and fine perfumes” (PPZ: 57).

What follows is an emotional reaction to her death instead of just not noticing or caring how many people have died in a zombie attack. Even though character is shown as someone who is connected to the Bennet sisters, her significance to the development of the story can be questioned. She is mentioned again in chapter 16 along with her father. Therefore, when Penny has died, the book mentions Mr Collins, and the Bennet sisters passing by her grave. At this point, it becomes obvious that Penny and her family have been added to the story as comic relief. Although Penny’s death is tragic, the description of her father’s fate has some ridiculous elements, which prevents the tone of the story from turning too tragic. Mr McGregor, “mad with grief, had thrown himself into a vat of boiling perfume. – The doctors were unsure if he would survive, or if the stench would ever leave him” (PPZ: 61)

5.1.5 The grossness factor

There are additional small text chunks added here and there in the story that can be characterized as the grossness factor and humour builders. Such small things usually involve involuntary bodily actions. The main motif is vomiting, which is more frequently seen in the second half of the book. Usually these small things are embedded in a fight scene or happen in socially stiff settings like dinner parties. Different characters are described as vomiting when they see something that disgusts them or just after something, that shocks the basic nature of the social function. As an example, Mr Bingley is seen vomiting into his handkerchief (PPZ: 82) when Mr Darcy beheads a member of Mr Bingley's staff, who has been turned into a zombie after a fight scene.

Mr Wickham has his share of this added grossness factor. He was rendered lame by Mr Darcy "as a punishment for a lifetime of vice and betrayal" (PPZ: 260), which is not something that happens in the original story of PP. This issue is discussed in more detail in chapter 5.7. Due to his newly lame condition Mr Wickham cannot walk, speak without difficulty or control his bowel movements. For this reason Mr Wickham ends up constantly soiling himself during his visit with his new in-laws the Bennets.

5.1.6 "What goes around, comes around"

The theme of the wicked getting what they deserve is one that is added to PPZ. Mainly this observation has to do with Mr Collins and Mr Wickham, who are seen as predominantly wicked characters. Mr Collins is described as generally unpleasant and he tends to speak in a tedious manner. In addition, his desire to marry one of the Bennet sisters his character is portrayed as being rather

obnoxious. Mr Wickham on the other hand seems like a pleasant man until he makes his move on the youngest of the Bennett sisters. In PP both of these characters end up married and live their lives rather unscathed by the occurrences in the book. This is where PPZ differs from PP drastically as both of them get their comeuppances.

Mr Collins is married to Charlotte Lucas in both PP and PPZ but the fate of the priest is different. In PP, he stays married to Charlotte and they continue living under the influence of Lady Catherine. In PPZ, however, his fate and Charlotte's fate are different. We are given a disclosure of their situation in chapter 48 in the letter Mr Collins writes to Mr Bennet. Mr Collins explains, "Beheading and burning my bride [Charlotte] was preferable to seeing her join the ranks of Lucifer's brigade" (PPZ: 237) It is questionable whether Mr Collins is talking about Charlotte being zombie and in that being damned on earth or if he is talking about afterlife in this sentence and about saving her immortal soul from hell. However, as a priest it must be at least considered that he would also give a thought to the afterlife as well.

The letter continues by Mr Collins declaring what will happen to him later on. Mr Collins states that he "shall - - be dead by the time this post reaches you [Mr Bennet]" as he will be "hanging from a branch of Charlotte's favourite tree" (PPZ: 237).

However, this simple addition to the original letter from PP, that is for the most part in its original form, in PPZ raises a significant issue. As a priest, it is questionable to have Mr Collins himself write that he is going to kill himself. This can be deduced from the letter where he says he will be "hanging from a branch of Charlotte's favourite tree" (PPZ: 238). However, this is line with the idea of "what comes around comes around" as Mr Collins in the eye of the

reader might deserve some sort of penalty for his arrogant behaviour earlier on in the story.

Mr Wickham is a wicked character, who hides his true nature well from plain sight. The main characters have no idea of Wickham's true nature until the bitter end when his dealings with Lydia Bennet are unravelled. In PP Wickham is not punished for running off with Lydia. Furthermore, in PP he actually gets a reward from his actions. Even though he is forced to marry Lydia he also gets some money in the deal as well. However, in PPZ no such luck comes to Mr Wickham who is beaten lame and has to spent rest of his life as a cripple.

Newly crippled and wed Mr Wickham visits his in-laws the Bennets and spends the visit mainly being carried around in his travelling bed and soiling himself. This twist in the plot could also be attributed as a grossness factor builder as it is repeatedly mentioned how in conversation with Elizabeth "Wickham could find no reply other than a fresh, aromatic soiling". However, this newfound inability to control his bowel movements can also be seen as his just reward for prior misbehaviour and therefore it is analysed as such.

5.1.7 Unfinished ideas

Although the story of PPZ is mainly a coherent one, there is one feature where an idea feels irrelevant and this is the idea of a cure. Obviously as Lady Catherine mentions that she is working on a cure for the plague the connection to Charlotte Lucas can be made, but this subplot seems irrelevant as Charlotte is later killed by her husband in attempt to save her immortal soul.

The cure for zombies that is tested on Charlotte by Lady Catherine is a curious feature of the story. Although the cure is mentioned earlier in the book, it is not

until Chapter 56 that Lady Catherine tells Elizabeth about the experiment she did on Charlotte Lucas.

Are you so daft as to suppose that I did not know Charlotte for what she was? Are you incapable of understanding my generous motives? That my new priest might know some measure of happiness? Tell me why do you suppose she changed so slowly? Why did I invite her to tea so often – for the pleasure of her company? No! It was my serum which kept her alive those few happy months. A few drops at a time unnoticed, into her cup. (PPZ: 287)

She claims to have doused her tea with a serum that prolonged the effects of her transformation into a zombie.

This idea of there being a cure in a way changes the justification of killing zombies. Elizabeth objects to Lady Catherine's idea of the cure by remarking "[s]uch an experiment can hardly be called 'generous'. You did nothing but prolong her suffering!" (PPZ: 287). Moreover if someone affected by the "plague" could be cured, how could one so carelessly dispose hordes of them? This question is not addressed in the book as the experiment on Charlotte failed and there still is no working cure for the "plague". Nevertheless, the introduction of this subplot and its effects on Charlotte raises questions that are not answered in the book. However, as it is explained in chapter 5.7 the reader might be ready to accept Mr Collins' fate, as the killer of his wife and taker of his own life, without complaints.

The letter written by Mr Collins before he ended his life raises one more interesting question, this is the question of Mr Bennet's heir. The daughter's in this alternate Britain of PPZ still would not be lawfully able to inherit their father or at least such a change in the basic conditions is not mentioned in PPZ. However, Mr Collins writes in letter "let me conclude by congratulating you, for I shall no longer be requiring Longbourn upon your death". This seems to be breach in the basic conditions of the book. Of course the reader might be more than willing to accept that after Mr Collins is gone the Mr Bennet's estate, Longbourn, would now be available for his daughter. However, if girls would

be able to inherit their father why was Mr Collins ever named the heir? This question is not answered in the book and this idea of the inheritance seems to be something that was not really thought through.

5.2 Observations

Seven types of additional elements were analysed in this thesis: zombie slaying, martial arts, character change, additional characters, the grossness factor, unfinished ideas and “what goes around, comes around”. The categorisation was made based on shared features of the additions but at in part the categories are overlapping. Therefore the categorization of the additions might need some adjustment. However, much of this overlapping is due to the difficulty of separating characters from their actions. Moreover in this study it is at points necessary to repeat an idea as it clearly tells something relevant about a character but is also a useful example of a different type of addition (e.g. Mr Wickham).

Zombie slaying is one of the major changes in PPZ but not the most important one. As was already discussed in chapter 5.1.1 there are many zombie fighting scenes in PPZ but their relevance to building the story is limited. The fighting does not add much to the basic plotline of PPZ. The scenes feel like they belong in the text but for the most part they just slow down the flow of the story. However, these fighting scenes do provide some additional surprises and action to the otherwise quite uneventful story.

Martial arts features in PPZ are often repetitive but they explain the changes made to some of the characters. The martial arts backstory is somewhat necessary for understanding the conflict between Elizabeth and Lady Catherine in PPZ. Moreover the difference in their martial arts training is used as a way to

differentiate them and give Lady Catherine a reason to look down on Elizabeth. In addition the martial arts subplot explains the actions of the characters. However, the use of the martial arts subplot is limited and repetitive.

Character change and additional characters are both categories that describe the characters of PPZ. In character change the focus is on characters that also exist in PP and in additional characters that were not written by Jane Austen. In general it can be observed that even though the characters act slightly differently in PPZ they are in essence the same characters that they were in PP. Moreover the changes made to the characters are either small or so well done that they do not alter the characters significantly. Furthermore this observation reinforces the view that PPZ is not a mock up version of PP, but a rewriting with additional elements that is truthful to the story and characters of PP. Even though there are a few additional characters they do fit in the reality of both PP and PPZ and therefore even with such additions the story does not lose its integrity.

There are few additional features in PPZ that gently mock the world of PP. These features can be found in categories of grossness factor presented in chapter 5.1.5 and "what goes around, comes around" in chapter 5.1.6. Furthermore these categories are the sort ideas that might be catering to the needs of fans of the book or even to people that do not like PP. In grossness factor the items selected there mock either the ways of society or directly mock a character namely Mr Wickham. In "what goes around, comes around" the characters are given what they deserve and even though the fate of Mr Collins raises more questions it works as a part of the story. As was already discussed the fate of Mr Wickham and even Mr Collins might be seen as catering to the readers needs and therefore they feel like they belong to the story.

Even though PPZ is for the most part a complete story that stands on its own there are some unfinished ideas. In chapter 5.1.7 of this thesis two main unfinished ideas are presented: the cure and the heir of Mr Bennet. Firstly, there is the minor subplot of the cure subplot, which seems like it belongs to the story and it does not stick out of the story like something that was misplaced. However, on closer examination of the text it can be seen that the cure actually makes the reader question the justification of killing zombies. As PPZ is filled with scenes where zombies are beheaded without hesitation, the introduction of a possible cure would require the characters also to reconsider their actions. However, the whole cure is quickly dismissed by Elizabeth and no afterthought is given to whether or not a zombie can be cured and if so would not killing them be considered murder.

Secondly, there is the fate of Mr Bennet's estate. As was already discussed in chapter 5.1.7, the short addition made to Mr Collins's farewell letter raises an important issue. It goes against one of the premises of the story, which is that the girls cannot inherit their father's estate and this is why Mr Collins is introduced to the story. However, this addition does not clash with the text in style and therefore it is not textually unfit for PPZ. Moreover, this addition of Longbourn returning to the Bennet family might be seen as again catering to the readers' needs. The reader most likely wants the estate to go to one of the Bennet sisters and therefore, as a device of giving the readers what they want, it works.

On the whole, PPZ is an independent work of fiction. PPZ obviously utilizes a lot of Jane Austen's original text but it is done carefully. The style of every additional chunk of text is compatible with the style of PP and therefore the elements blend well together. PPZ is a book that preserves and modifies at the same time. The basic nature of characters, apart from Mr Collins perhaps, remains unaltered and readers of PP can still recognize them. The setting of the book has

slightly changed but in essence it is still the same society with the same values. There are only few minor details in PPZ that on closer analysis can be seen as something that does not actually work in the context of PP. However, as a reader such details would not necessarily catch one's eye upon reading. Moreover these small breaks in the fabric of the story's reality can be argued to be something the reader would want in the story. In that way the story has its share of fan fiction elements even though it cannot be completely deemed as a fan fiction novel.

6 Conclusion

PPZ is a literary work that combines literary classic with new elements. PPZ is truthful to the original main plot of PP but it alters the story in small ways as this thesis has illustrated. These alterations do not change the basic nature of the story and the romance is still there even though some horror elements have been added to PPZ. However, the added elements do add certain humour and grossness to the story, which might attract different types of readers than the original literary classic that is PP. Overall the changes made do not seem mean spirited and do not or the most part clash with the time period or the society that is described. Even the more vicious attacks on characters e.g. Mr Collins and Mr Wickham can be understood as catering to the reader's needs, in a sense they get what they deserve. Furthermore, these changes can also be seen as comedic devices and therefore they add to the humour of PPZ.

Labelling a literary work is hard and often one label is not enough to illustrate the whole scope of a literary work. PPZ has the elements of fan fiction and parody but as it utilizes such huge chunks of text from PP, it can be questioned whether it fits either one of the genre labels or whether it represents a new genre label of mashup literature. This question of labelling PPZ and other similar works of fiction is not definitively answered in this study and further work on defining what is a literary mashup and if such a label truly exist is required.

As this study is limited to examining only PPZ, a book that started a larger phenomenon of commercially published mashup literature, the need to compare different literary works that are publicly labelled as literary mashups remains. However, based on the analysis done in this study PPZ could be labelled as a mashup novel and furthermore it can be argued that a literary mashup is a hybrid form of parody and fan fiction as it based on the analysis of

PPZ contains elements of both. As already indicated the subject requires more study before any generalizations of the basic features of literary mashups can be made. Furthermore as mashup literature is such a new phenomenon it might still need a number of similar books published before it can be seen as its own genre label.

The future of literary mashups is one that remains to be seen. The relatively short history of literature that could be categorised as mashup literature has shown that it inspires authors. There are several variations of the basic idea presented in PPZ such as *Android Karenina* and *Sense and Sensibility and Seamonsters*. As readerships change due to new technologies and ways of reading new ways to introduce classic literature to new generations of readers are always needed.

Mashup literature is a fun way of gently poking fun of classic work of literature while also being true to its core message. However, it could be questioned whether mashup literature is a trend that will be used for years to come? Or if it will disappear as suddenly as it emerged? Maybe mashup will never establish itself as a self-sufficient genre label but the odds are that there will always be writers who want to spice up or in their own way enhance old classics or newer works of fiction. Therefore it could be argued that even though the trend of mashup literature might fade the technique and ideas will stand the test of time.

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